

**DRAMA**

**Ways to incorporate Drama**

Drama encourages students to;

* Select and reject ideas
* Rework
* Experiment with different effects
* Organise and sequence their work
* Make decisions about what to do next
* Solve problems
* Make notes or sketch ideas
* Build on something

There are many forms. Some you could use are;

* Improvisation
* Movement
* Mime
* Storytelling
* Scripting
* Puppetry

Possible Stimuli;

* Music / song
* Visual – artworks/images/photographs etc
* Poetry
* Objects
* Article
* Reports
* Media vision
* Film
* Sound effects



**Some Ideas**

**Role play –** Information / cards given or researched. In ‘character’ enact assigned role.

**Word at a Time** **–** Each student adds a word to develop the ‘story’.

**Group Story –** Each student adds a sentence or phrase to the telling

**Inanimate Objects –** Assign an object/paired work is a good way to start. Students form shape of object. Improvise conversations as the object. You could give them starting lines if you wish .e.g. “What’s a nice cell /molecule/gas/ like you doing here in a place like this?”

Bunsen burner / Beaker “It’s Wednesday today. You know what that means”;

**Tableau –** In groups form frozen pictures of situation /response / result etc

**Double Hands** – paired conversations.2 pairs seated. One a speaker, the partner behind using their hands for the speaker.

‘Expert’ explaining/ describing a process / experiment / action / theory event

Partners providing gestures.

Pairs could interview / discuss with each other.

**Space Jump** – One person adopts a pose and begins a mime. Another enters, joins in the action and begins dialogue. Teacher calls Space Jump! Action freezes.

Another student enters and restarts a different scene.

The scene changes 4 times in total **THEN** at each subsequent call the scene reverses and the person that entered leaves.

**Backwards scene –** studentsare given the closing line and have to play the scenebackwards e.g “What a lovely loaf of bread!”

**Gibberish commentary -** Groups given a topic. The ‘speaker/s’ commentate in gibberish while the ‘players’ enacts the scene.

Audience must be able to observe and identify from performance and vocal clues what is happening

**Slow motion commentary –** 2 commentators set the scene and describe the action being performed in slow motion by the players. The more exaggerated the commentary, the more effective the activity

**Mime**

**Typewriter –** A narrator describes and/or mimes typing an event / action while group enacts the description mime

**Pass the Object –** Mime a shape; establish size / weight / use. Pass it on. Next person identifies, and then changes it.

**Movement**

**Tableau sequence** – Move from ‘picture’ images in a series.

Count 1,2.3,4,5 in heads then change

**Poetry performance –** Individually / Groups write or find a poem that explains / demonstrates / represents / a process / event / theory etc

**Improvisation**

**Music Stimulus –** Play /create an atmospheric piece of music that depicts a process / event or stimulates discussion/writing

**Stimulus Cards –** Make cards that have text / roles / visuals etc to support drama activity

|  |  |  |
| --- | --- | --- |
| ***Activity*** | ***Possible Focus Skills*** | ***Some Applications*** |
| *Typewriter* | *Listening / Responding /*  *Describing /Creating / Composing /*  *Context* | *Depict / creating event / concept / action /role /*  *atmosphere* |
| *Pass the object*  *Giving a gift* | *Observing / Identifying /*  *Describing/ Responding* | *Identifying symbol / object /*  *emotion* |
| *Hot Seat* | *Distinguishing / Describing /*  *Identifying / Explaining /*  *Reflecting / Responding /*  *Composing / Language forms and*  *features* | *Question- person /atmosphere*  *-concept*  *-product*  *-inanimate object*  *-living thing*  *-Language forms and features* |
| *Role play* | *Distinguishing / Explaining /*  *Responding/ Relating /Interpreting*  */ Composing* | *character / element / event* |
| *Word at a Time* | *Describing / Identifying / Responding*  *Explaining / Listening /*  *Composing / Context* | *Instructions*  *Language features*  *‘Tense’ test*  *Sentence construction*  *‘Playing’ with genre* |
| *Group Story* | *Describing / Identifying / Responding*  *Explaining / Listening /*  *Composing /* | *‘crafting’*  *‘Great beginnings’*  *‘twists’*  *Explanations*  *‘Playing’ with genre* |
| *Inanimate Objects* | *Observing / Describing / Responding*  *Identifying / Explaining /*  *Representing / Context / Language forms and features* | *Describing experiences / purpose / Relationship* |
| *Tableau* | *Modeling / Demonstrating /*  *Observing / Representing /*  *Responding / Composing/ Context/* | *Key elements of a process / event /*  *Aspects of Concept*  *Key words*  *Historical shifts* |
| *Double Hands* | *Teamwork / Listening / Responding*  *Concentration/ Composing* | *Explanations*  *Demonstrate knowledge* |
| *Space Jump* | *Demonstrating / Observing /*  *Responding / Identifying /*  *Composing / Context* | *Overview of course study-fun way to*  *Establish / revise learning* |
| *Backwards scene* | *Knowledge / Understanding of*  *order / sequence/ Context /* | *Check procedure/sequencing e.g*  *observation and discovery* |
| *Gi Gibberish commentary*  *Slow motion*  *commentary* | *Teamwork / Listening/ Responding*  *Observing / Recognising*  *Elements and Demonstrating*  *Knowledge/ Composing/ Context* | *Physically represent process /*  *Procedure / event* |

**More activities you could use.**

**ANYTHING FABRIC**

**Number of Participants:** 5-20

**Materials:** A piece of fabric, about a yard square, solid colour or pattern

**Explanation:** This game stimulates imagination by encouraging multiple answers for the same question.

**How to Play:** Participants stand in a circle. The leader shows the fabric to the participants, saying "What could this piece of fabric be? We’re going to pass it around the circle and each of you will show us something that it could become." The leader demonstrates, turning the fabric into something (for suggestions, see list below) and stating what it is. The fabric is passed from person to person, with each participant sharing an idea. If an idea is repeated, such as "a hat", the leader asks the participant to be more specific (a turban, a bonnet), thereby making the participant come up with their own idea. If the number of participants is small enough, the fabric can travel around the circle twice. A variation on this game is to limit the ideas to a category such as clothing, or things that are the colour of the fabric.

**Notes:** Here are some of the answers to the question, although the possibilities are endless.

* A Superman cape
* A Diaper
* A Magic carpet
* A Flag
* A Picnic blanket
* A Dog’s leash
* A Toga ("One of those things they wore in Greece" was the original description)
* A Leg cast
* A Wig



**PARK BENCH**

**Improvisation**

**Number of Participants:** 2

**Materials:** A ‘Bench’

**Explanation:** In this activity, one person decides the character for both participants. The other participant has to react to this while trying to determine their character.

**How to Play:** One participant sits on a bench. The setting is a park, and the person on the bench has no character until the second participant enters. The second participant has decided who she is, and who the person sitting on the park bench is. For example, the person entering could decide, "The person on the bench is a famous author, and I am a great fan of their work." In this situation, the actor would recognize the person on the bench, react to seeing their favourite author in person, ask for an autograph, and tell the author about which books she likes best. The actor on the bench, meanwhile, has to adapt to the situation, developing their character bit by bit. The improvisation ends when one actor exits, hopefully after everyone figures out who they are.

**Notes:** With younger or less experienced actors, the leader may want to supply the person entering with characters, so that there is no worry about clear characters. Settings / contexts / types of characters can all be varied by the teacher.

**PEOPLE PICTURES**

**Improvisation**

**Number of Participants:** 2-20

**Materials:** Pictures of people, as many as Participants (see Notes)

**Explanation:** Participants will use pictures as inspiration in creating characters, and interact with others as their characters. They will try to determine which picture the other participants used for their inspiration after interacting with them.

**How to Play:** Participants spread themselves out in the room, so that each person has enough space to think without distractions. The leader passes out a picture to each participant, explaining, "DO NOT let anyone else, even me, see your picture. You have three minutes to look at the person in your picture and become that person. Decide what kind of personality he or she has, how old the person is, what kind of life they lead, etc. Use the picture to help you decide - are there details about the person's clothes, their surroundings, their face which give you ideas? Try to create a "story" for this person, as well as a voice, mannerisms, attitude. All of your characters will attend a party at the end of the three minutes." The participants should not talk to one another before the three minutes are up. At the end of the three minutes, the participants hand in their pictures. As soon as they hand in the picture, they transform into their character. The leader should explain that they need to talk to the other characters, as if they are at a party. The participants should attempt to talk to everyone else, and try to remember things about the other characters. The party lasts five to ten minutes, depending on the number of participants. At the end of this time, the leader asks everyone to discard their characters and become themselves. The leader then shows the participants the pictures that were used, and asks the group to identify whose character matches with the picture. (Don't tell the participants that this will happen ahead of time. The temptation of "fooling" everyone is too great to resist for some people, and these people will purposefully make their character unlike their picture if they know there will be guessing.) The group should discuss their reactions to their pictures, and to others' as well as how everyone developed their character. **Notes:** Try to get a good assortment of people - all ages, races…. Don't use any famous faces. The more interesting the setting and the appearance of the person, the more there is for the participants to use for inspiration. Remember, there are no wrong answers - but the participants should be able to answer "why" and “how”questions about the character and picture. You could use pictures of inanimate objects / concepts / animals / scenery etc depending on the writing task



**Visuals**

Encourage students to consider;

* perspective and positioning of writer and others
* sensory appeal (taste, feel, look, smell, sound)
* psychological appeal (understandable, acceptable)
* emotional appeal (happy, warm, satisfying, enjoyable, fun, likable, "neat")

Encourage them to provide alternatives /other option / opposites

* shape
* design,
* style
* atmosphere
* mood

Where are you?

What is happening?

Why are you there?

**Music**

Much of the same questioning as Visuals can apply.

You can easily incorporate Drama techniques when exploring music.

Encourage students to close their eyes and *feel* the music;

* Where does it take them?
* What do they see?
* What surrounds them?
* Describe their emotional response?

Some Possible tasks

* Create a word list to express this.
* While listening, write mind map / brainstorm of words / responses
* Share and construct
* Read / perform to music
* Create a movement to represent this.
* Create a pose that depicts the response

**Note;** it is much more productive to use instrumental music. Lyrics tend to guide and limit interpretations.

**Written Text**

Use a selected excerpt to encourage interpretative responses. Some possible tasks;

Represent the described images through;

Drawing / Visuals

Physical response

Vocal / sound interpretation

Students can discuss and share their interpretations (class or small groups)

Individual or group writing of their own description (topic given or of own choosing)

**Storm Boy Colin Thiele**

**Extract One**



Storm-Boy liked best of all to wander along the beach after what Hide-Away called a Big Blow. For then all kinds of treasure had been thrown up by the wind and the wild waves. There, where the wide stretch of beach was shining and swishing with the backward wash, he would see the sea-things lying as if they’d been dropped on a sheet of glass – all kinds of weed and coloured kelp, frosty white cuttlefish, sea-urchins and star-fish, little dead sea-horses as stiff as starch, and dozens of different shells – helmets, mitres, spindles and dove shells, whelks with purple edges, ribbed and spiral cluster winks, murex bristling out of their frills of blunt spines, nautilus as frail as frozen foam, and sometimes even a new cowry, gleaming and polished, with its underside as smooth and pink as tinted porcelain.

In places the sand would be rucked and puckered into hard smooth ripples like scales. Storm-Boy liked to scuff them with his bare soles as he walked, or balance on their cool curves with the balls of his feet.

**Extract Two**

Some distance from the place where Hide-Away and Fingerbone had built their humpies, the whole stretch of the Coorong and the land around it had been turned into a sanctuary. No one was allowed to hurt the birds there. No shooters were allowed, no hunters with decoys or nets or wire traps, not even a dog.

And so the water and the shores rippled and flapped with wings. In the early morning the tall birds stood up and clapped and cheered in the rising sun. Everywhere there was the sound of bathing – a happy splashing and sousing and swishing. It sounded as if the water had been turned into a bathroom five miles long, with thousands of busy fellows gargling and gurgling and blowing bubbles together. Some were above the water, some were on it, and some were under it; a few were half on it and half under. Some were just diving into it and some just climbing out of it. Some who wanted to fly were starting to take off, running across the water with big flat feet, flapping their wings furiously, and pedalling with all their might. Some were coming in to land, with their wings breaking hard and their big webbed feet splayed out and ready to ski over the water as soon as they landed.

Everywhere there were criss-crossing wakes of the ripples of waves and splashes. Storm-Boy felt the excitement and wonder of it; he often sat on the shore all day with his knees up on his chin cupped in his hands. Sometimes he wished he’d been born an ibis or a pelican.

**Resources**

**As you integrate the use of music / drama /visual text /sound effects etc into your teaching you will obviously build your resources.**

**A good starting point is a Prop bag. Useful items include;**

1. *A large square of white fabric-* This can be used as a tablecloth, a surrendering flag, or type of garment.

2. *A Slinky*- This item could be inspiration for a movement, used as an instrument, worn as a bangle, or be a unique hand prop for a character.

3. *A Rose (Artificial)*- It could be a sense memory trigger, or the unavoidable "declaration of love" prop.

5. *A roll of Aluminium Foil*- Apart form its mundane functions, which might come up in an improvisation, foil can be moulded into pieces of jewellery, armour, or can turn someone into a robot.

6. *Several pairs of Sunglasses and Eyeglasses*- A pair of glasses will help an actor get into character more easily, and will also cause one to gesture more meaningfully if he is holding it.

7. *A Mirror*- It could be used for practicing facial expressions, monologues, and concentration exercises.

8. *A Flashlight*- Used for instant special effects, such as a spotlight. It is also good as a starting point for an improvisation.

9. *A Towel*- Like the white fabric, it can be used for many different situations, but its thickness will change the ways in which it is used.

10. *Puppets*- The puppets' mouth should be moveable, to imitate facial expressions more easily. It could be used as a teaching companion, an extra character in a scene, a way to get someone shy to talk or in performance.

Puppets work especially well with younger children, though high school students enjoy Muppet style and the opportunity to explore/depict issues ‘at a distance’.

11. *Hats*- e.g, a bowler, a beret, a beanie with a spinner on top, a big floppy lady's hat, and a fedora. Students of all ages enjoy dressing up and becoming someone else and a hat is the simplest way to signal a change of character.